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to the usual method, *not* to pronounce at all — words which, if we read with any regard to the sense, must in pronunciation be made very prominent and emphatic. Finally, in dialogue passages, elision of the final syllable of a speaker's last word before a first word of the next speaker would often result in a combination of letters wholly unpronounceable for a Roman, e g *meum, intellexi*. And here the theory of slurring the final and initial syllables together affords no relief, since it is impossible for one person to slur his own speech into that of some one else.

This is the present status of the art of reading Latin poetry. The principles that we are trying to cram down the throats of the boys and girls in our schools are based not upon knowledge, but partly upon disputed theories and partly upon acknowledged ignorance of the real facts. And they lead very often to utter nonsense and absurdity. Is this the right sort of diet for pupils who are as yet hardly more than beginning their study of Latin? For my part I do not think it is. During these early years they need something more substantial, and they have these substantial things all about them in such enormous quantities that they will find it difficult enough properly to digest these alone. These more substantial things too will make bone and sinew and flesh and blood. But this article of diet the use of which I am deprecating — I cannot see that, as commonly used, it makes anything but nonsense. Students derive from it neither culture nor mental discipline nor any more adequate appreciation of Roman thought or the beauties of Roman poetry. They probably have heard a good deal about the music of Horace's verse and they probably have been told that the verse of Vergil is the stateliest measure ever moulded by the lips of man. But how many pupils have you ever known who seemed to feel the music of the one or the majesty of the other? I have had a good deal of experience in teaching college students, and I am not sure that I have ever seen an entering freshman who could make a verse of Horace sing, or who could render a verse of Vergil in such a manner as to cause the slightest thrill in the soul of any human being. I have seen plenty of them who could "scan", but that was all. And as soon as they began to scan, they almost invariably lost sight of everything else. The voice seldom, if ever, betrayed a hint that the words meant anything. And the whole performance was certainly not inspiring.

Now I must hasten to correct a false impression that I fear my discussion thus far may have given. I would not be understood as meaning that I would do away altogether with the metrical reading of Latin poetry in the schoolroom. I merely mean that I would do away with compelling school-children to attempt to acquire the art. I have tried to call attention to the tremendous difficulties and uncertainties surrounding it and to our ignorance regarding its fundamental principles. But at the same time I recognize the fact that there *is* music in Horace's verse and majesty in Vergil's. Even with our imperfect understanding of it, we can, after constant and long-continued effort and practice, gain some appreciation of this music and this majesty, by the most skillful use of perhaps any one of the three methods of reading that have been outlined above. But the study of this subject is not adapted to young students. It is not, in my opinion, proper work for preparatory schools. I doubt whether it is proper work for the lower classes in our colleges. Such unsolved problems belong to the university work, or at least to the higher classes in our colleges. Let

those students who are preparing themselves to be teachers study the pros and cons of each of the different methods of reading and decide which method seems to him on the whole to yield the best results. Then let him practice his chosen method till he has polished and perfected it to the highest point of which it and he are capable, skillfully covering up the inconsistencies, as best he can, bringing out the thought, and reconciling, as best he can, the thought with the metre. Then, when he begins his career as a teacher, he will owe it to his pupils to read the poetry to them occasionally, and thus do what he can to let them catch and feel the spirit of it all, as far as he himself is capable of imparting it. Perhaps the teacher himself will not be able to do much in this direction. I, for my part, am not at all proud of what I can do. But the teacher will at least bring out more of the real spirit of the verse than his pupils can, and if they get their impression entirely from him they will be less likely to think of Latin verse as something void of sense and beauty. If the teacher can make them feel that there is real art and beauty in the rhythm, he will be doing for them all that he ought to attempt at this early stage of their work. It is no more necessary for young students to attempt to acquire the difficult art of reading Latin verse, than it is necessary or desirable for the average educated man, for the purpose of culture, to learn to interpret with the skill of a trained musician the great masterpieces of Beethoven. It is not desirable that most men should devote to music all the time necessary to become skillful performers on the piano or the violin. If they can be made to feel the spirit of these masterpieces when interpreted by those who know how to interpret them, it is all that they should be expected to do. We should, in my opinion, adopt a somewhat similar attitude toward the boys and girls in our schools, with reference to the metrical reading of Latin poetry. Let them hear it read by the best interpreter of it in the school room. Let them absorb from the teacher some appreciation of the spirit of Latin verse, so far as the teacher can bring it out. But let us not bother them with all the difficulties and impossibilities of the technique. At this stage of their studies they have more important work to do in other directions.

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The internal purpose of this publication is to provide a Clearing House for secondary classical teachers in New York and vicinity or anywhere else; to afford an opportunity to younger classical scholars anywhere for the publication of their more modest endeavors along the line of original work, which might not otherwise see the light; to stimulate the teaching and quicken the student activity in the classical work in the high schools of Greater New York. The external purpose is to establish one or more College-entrance-scholarships for the most successful graduates from high schools in New York City, to be awarded on a competitive examination. The proceeds over and above expenses will be devoted to a scholarship fund. The labor involved is a labor of love.

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The aim of this book is two-fold: first, to guide and help the pupil in the preparation of his lesson; second, to assist the teacher in securing definite recitations and systematic reviews. The following suggestions are offered concerning the way in which the book may be used to secure these ends:

In the preparation the pupil should consult the "Suggestive Questions and Notes." From these he will sometimes receive direct assistance. More frequently, however, his attention will be directed to important matters by questions, to which answers can be found either in the text itself or in the notes to the various editions of Caesar's Gallic War. The pupil should also determine what rule of syntax applies to each of the words listed under "Grammatical References." Under "Vocabulary" he should make a list of all new words in the given chapter, with the meaning of each. This list should be committed to memory. He should also familiarize himself with the inflection suggested at the bottom of the page.

In the recitation the teacher should insist on a knowledge of the matters indicated above, since the pupil knows definitely beforehand what will be expected of him. Tests, other than translation, may be given by making lists from "Suggestive Questions and Notes," and by requiring the pupil to indicate in the space after the word the rule of syntax applicable to every one of a given number of words under "Grammatical References." This entry may be made by abbreviation, or by reference to a section in a grammar, e. g. "Dat. Agt.," or "Sec. 31." The writing of the inflected forms should always be done during recitation. In the space under "Notes" should be recorded all statements and suggestions of the recitation period that throw additional light upon the lesson.

All questions, notes, and references occur in the same order as the words to which they refer occur in the text. In this way the book can be used with any edition of Caesar. Cross references occur only between notes based on the same book of the Gallic War; that is, the notes in each book are complete in themselves.

Thanks are due to Mr. HIRAM H. BICE, First Assistant and Chairman of the Latin Department, DeWitt Clinton High School, New York City, for valuable suggestions and criticisms in the preparation of this work.

A. I. DOTEY

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